*Russell Leng Reviews Fulbright's 'Arrogance Of Power' P. 5*

Since 1905

# The Middlebury Campus

VOL. LXII MIDDLEBURY, VERMONT, THURSDAY, MARCH 9, 1967 NO. 19

## *Forty Students Stage 'Study-In' Against Library Closing Hours*

Over forty students staged a "study-in" on the Ground Level of the library Monday night, as a "last resort" measure to dramatize the alleged need for extended library closing hours.

Sophomore Rick Nelson, the group's leader, commented that "the only way to keep the library open is to keep it open ourselves — by staying in." "We've tried all the other channels," said Nelson, referring to an earlier attempt this year by SA representative Mary MacArthur to extend the closing hours. (She submitted a list of 18 potential library workers to Librarian John R. McKenna. As of Monday, the list was still on file, according to Miss MacArthur.)

The demonstrators left on their own volition at 11:30 p.m. and threatened in Nelson's words to return "every night until we get what we've asked for."

At 10:50 p. m. the main reading room lights were turned off. The studying demonstrators then grouped in the remaining lighted areas — areas between stacks, in the stairwells, in two carrels.

Nelson planned the study-in early last week. The demonstrators promised to support his action again Tuesday.

## Student Government Voted Out; Referendum Dissolves SA 407 - 70

"I had anticipated that sort of a vote," was SA President John Rogers' reaction to this week's 407 to 70 referendum decision to abolish the Student Association.

Rogers told the **Campus** that he considered the vote a "positive act, calling for a redefinition of the whole concept of student government at Middlebury."

Dean of Men Dennis O'Brien took a different view of the vote's significance however. O'Brien said that he considered the act to be a "neutral act," and that "it can be interpreted in many different ways."

"The problem now is how to interpret the results. Either they mean that the students consider student government trivial and it should be gotten rid of, or they feel that student government is very important and it should be strengthened."

Dean O'Brien and Dean of Women Elizabeth Kelley were both first informed of the referendum results by the **Campus** Tuesday night. When notified Dean Kelley said that she "would have to think about what the future holds."

Mrs. Kelley said that "there are lots of problems involved for the students," but that she felt the Women's Judicial Board would provide some of the leadership necessary on the women's side of the campus.

Barney Maier, Student Association member and one of the chief proponents of the dissolution idea, told the **Campus** that he had not known what to expect. "From some reports, I was pretty skeptical at the beginning. But when the voting started, things started looking good."

Maier said that he was unclear as to what would happen in the future. "It's hard to say what is going to happen. We're just going to have to wait and see what the administration's response will be."

Director of Student Activities Lynn Hinman said that he "was not surprised" to hear the results of the student referendum. Hinman said that he hoped that "something better, what the students want, will come out of this."

The director of student activities said that he was "not sure that the students understand the practical inconveniences this is going to mean." He noted that there are are "certain housekeeping functions that must be performed," and added that he did not know how they would be handled.

Dean of Men O'Brien cited another important problem when discussing the future. "I'm not sure who I'm supposed to talk to about the possibilities," was O'Brien's conclusion.

## *State Fair Housing Bill Passes House*

**By REV. RUSSELL ELLIS**

Turmoil erupted last week in the Lower House of the Vermont General Assembly before the 1967 Fair Housing Bill was passed and sent to the Senate for consideration. The Hoff administration withstood three days of parliamentary onslaught as opponents of the bill used every means available to stall and to gut the bill with crippling amendments.

The final vote in the 150 member house was 74 to 65 in favor of the bill.

As reported out by the House Judiciary Committee the bill contained the "Mrs. Murphy clause" which exempted the provisions of the bill from applying to owner occupied two-dwelling buildings and from rooming houses of four or fewer units.

The bill is an addition to the public accommodations bill which has been the law in Vermont for ten years. The public accommodations bill prohibits discrimination on the basis of race, religion, or national origin in motels, hotels, and restaurants. The Fair Housing Bill extends this protection to the sale and rental of homes.

There was a sense of drama in the three day floor fight over the bill. Rep. William Hollister (D), a Presbyterian minister from Burlington, led the fight in favor of the bill. He was opposed on the floor by Rep. John Alden (R) from Woodstock who wants to substitute a "human rights commission" that would exempt most housing in Vermont from the provisions of the Fair Housing Bill. Mr. Alden led the successful fight against the bill in the last legislative session.

The Vermont Real Estate

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# Conference To Explore News Management

**By RICHARD ROSS**

It is fashionable in the national press today to reprimand the ugly children of the Johnson administration by such ugly names as "credibility gap," "crisis of confidence," and "news management." Behind these glib generalities there is a problem of both abiding and urgent concern for our society.

With four participants of divergent and controversial views on this problem, the Middlebury Conference '967, tomorrow and Saturday, Wright Memorial Theatre, will expose the heart of the matter behind the ugly names.

The Conference will open Friday night with a lecture by Elmer W. Lower, President of ABC News. He will speak on the "Strength of the Free Press Today" as it protects the public's right to know. Congressman John E. Moss (Dem.-Calif.), Chairman of the House Subcommittee on Government Information, will follow with "News Control and Constitutional Guarantees."

Malcolm W. Browne, chief correspondent in Vietnam for the Associated Press and ABC News, 1961-1966, will speak about "News Management, Foreign Policy, and the Decay of the News Media" Saturday morning. Arthur W. Sylvester, former Assistant Secretary of Defense for Public Affairs, 1961-1967, will describe the "News Policies of the Kennedy and Johnson Administrations" as an element of our national effort. A Saturday afternoon panel debate will be followed by separate group discussions.

### Conference Schedule

**Friday**

**8 p.m., Lecture by Elmer W. Lower, "Strength of the Free Press Today."**

**9 p.m., Lecture by John Moss, "News Control and Constitutional Guarantees."**

**10 p.m., Discussion (Proctor Lounge).**

**Saturday**

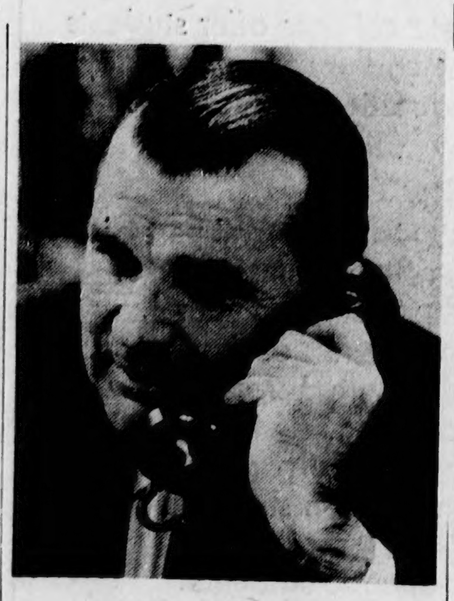
**10 a.m., Lecture by Malcolm W. Browne, "News Management, Foreign Policy, and the Decay of the News Media."**

**11 a.m., Lecture by Arthur W. Sylvester, "News Policies of the Kennedy and Johnson Administrations."**

**2 p.m., Panel Debate.**

**3 p.m., Separate Group Discussions.**

Saturday 10 and 11 o'clock classes have been cancelled in deference to the conference. The newly- extended parietal hours will be in effect until curfew Friday and Saturday nights.



**Elmer W. Lower**

**Arthur W. Sylvester**

**The Right to Lie**

Before the U. S. involvement in Vietnam, Arthur Sylvester was one of the most unpopular members of the Kennedy-Johnson Administrations. He had been a reporter and head of the Washington Desk of the Newark News since 1924, but he became the center of a national controversy for his clashes with the newsmen over an alleged news blackout during the 1962 Cuban Missile Crisis. Among other things, Sylvester banned newsmen from the blockade fleet and the Guantanamo Naval Base.

The controversy broke when Sylvester stated, in defense of news curtailment, that the government has the "inherent **right, if necessary, to lie** to save itself when it is faced with nuclear disaster." Critics were quick to point out that not everyone would agree on which crises courted "nuclear disaster." Sylvester later explained that his statement was phrased as a "brutal answer to a brutal question" at a journalist's dinner.

**News as a Weapon**

In the opinion of **New York Times** columnist Arthur Krock in 1963, the Kennedy Adminis-

(Continued on Page 2)

# People's Right To Know

(Continued From Page 1)

tration was responsible for a form of news management "enforced more cynically and boldly than by any previous peacetime administration." Arthur Sylvester reinforced this opinion when he stated that "news generated by actions taken by the government as to content and timing are part of the arsenal that a President has in the application of military force and related forces to the solution of practical problems."

JFK claimed that the Cuban crisis required news inhibitions in order to keep Khrushchev and Castro off guard. This interpretation was not popular in Washington. Again, critics were aroused when Sylvester defended the government's control and restriction of the flow of news, so that a free press might speak "in one word to your adversary."

**Congressional Investigator**

In March 1963, Congressman John Moss, a 15-year veteran of Congress, held hearings on news management with the House Subcommittee on Government Information. The Congressman has long been a leading exponent of the "people's right to know" with his investigations over the years of services, and public access to government information. During Moss's 1963 hearings, the news policies of the Executive Branch came under fire with warning by the American News paper Publisher's Association, and others that "a government can successfully lie no more than once to its people."

Moss pressed Sylvester about the Pentagon order that Defense Department officials must report all talks with newsmen. Moss asked if "this may very well constitute a clog in full freedom of information." Sylvester replied: "In an operation as large as the Defense Department, you have to know what is going on if you are going to manage — if you are going to have any understanding of the news coming out of it." He added later, concerning managed news, that "A lot of the talk is hogwash."

Moss, too, feels that "news management is not the problem. It has always existed at all levels . . .The central problem is to bring about the release of more military information from its captivity in the cage of the classified secret."

**The New Face of War**

Malcolm W. Browne is one of the most respected, experienced and articulate reporters of the Vietnam War. He served as the chief correspondent for AP from 1961-65, then briefly as chief correspondent for ABC News until 1966, as well as contributing to Life Magazine, the Saturday Evening Post and others. In 1964, his reporting earned him a Pulitzer Prize.

Browne's book, **The New Face of War** (1965) testifies to his deep appreciation of Vietnam and its people and his uncomforting insights into the nature of our involvement. The New York Times called his book "an admirable report on America's most baffling war," in which Browne describes as few others have done "the tangle of misery, cruelty, corruption, and hatred afflicting Vietnam."

Browne is now studying at the Far East Institute of Columbia University. His wife, Huynh thi Le Lieu, is a former official of the South Vietnamese government.

Elmer W. Lower was a distinguished journalist for 30 years, before he assumed the Presidency of ABC News in 1963. From 1945-1951, Mr. Lower was a Far East Correspondent for Life Magazine. He worked with CBS News from 1953-59 as Director of Special Projects and with NBC News until 1963 as General Manager.

With ABC he has supervised coverage of space flights, the 1964 Election, and many major events. He has doubled the news staff of ABC and put it into a competitive class with the other networks for a "public service" image. Mr. Lower believes that the vigilance of the American press has thwarted any attempts at news management. As long as the news media continue to assert their freedoms, manipulation will be impossible, he feels.

# Luening To Give Phi Beta Lecture

Otto Luening, a composer and conductor prominent in the field of serious modern music, will deliver the annual Phi Beta Kappa lecture next Wednesday at 8:15 in Dana Auditorium. Luening will speak on "The Autobiography of a Composer."

Luening, who has been co-director of the Columbia-Princeton Electronic Music Center since 1959, has worked in various musical forms. His best-known work, on which he collabrated with Vladimir Ussachevsky, is "Rhapsodic Variations for a Tape Recorder and Orchestra." He has also written an opera, "Evangeline," two symphonic fantasias and a number of concertos.

Other compositions in electronic music include "Gargoyles," "Synthesis for Orchestra and Electronic Sound," and "Day in the Country."

He has taught music in a number of colleges, including the University of Arizona, Bennington College, and Barnard. He is presently on the faculty of music at Columbia.

A versatile musician, Luening is a flutist and has conducted at the American Opera Company and the Philharmonic Symphony Orchestra. He will address Music 46.2 (Contemporary Music) and Music 13.2, on next Wednesday and Thursday respectively.

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# *Fac. Voices Cautious OK Of EPC Reform Proposal*

In the wake of the Educational Policy Committee's sweeping proposal for academic reform, cautious approval of the plan was registered by the majority of faculty members contacted by the **Campus.**

John Andrews, Professor of Philosophy said that he was "heartily in favor of the whole plan," although he felt that "one or two aspects will require another year's study." Professor Andrews also commented that he liked the sound of the pass-fail grading system for courses outside the student's major. "I am a little troubled by the grading system at Middlebury. Many students and faculty members are too grade-conscious. I don't know what we can do about grading with regard to graduate school, though."

**"Exciting Changes"**

Pardon Tillinghast, professor of history, told the **Campus,** "I'm in favor of the exciting changes that are to take place at Middlebury." However, Professor Tillinghast also voiced some reservations. "I'm not sure the average student can profit from a winter program. I'm not convinced that dropping the requirements is a good thing."

Robert Gleason, assistant professor of chemistry, said that there were many "good ideas" proposed. He said, however, he had "misgivings about graduation requirements for students seriously committed to liberal learning which do not include some course in the laboratory sciences."

Of those faculty members who preferred not to comment on the EPC proposal some explained that they had not had sufficient time to study the plan.

David Crowley, assistant professor of psychology said he thought the new plan was "better than what we have now" but wanted more time to consider the program.

Dean of the Faculty John Bowker said he would rather not give an opinion until the mathematics department had met to consider the proposal.

**"Students' Sins"**

Arthur Healy, professor of Fine arts, objected to the role that the **Campus** and students in general were attempting to play in the revision of Middlebury's academic program. "You know I don't believe in any of this. I am against the entire method of presenting the problem. The EPC proposal was more or less publicized to the students before we ever heard about it. The faculty will vote on this, and when we do we will vote as a group. Students are not the senior partners in this. The students' sins are not going to be washed away by a thing that is going to come into being several years from now."

Horace Beck, associate professor of American Literature, was a bit more blunt: "you won't get any from me, sorry."

Paul Cubeta, professor of English, explained that reluctance on the part of the faculty members to comment on the plan was to be expected since the recent proposal was quite tentative and was discussed for the expressed purpose of revision.

**"Constructive Mood"**

Of the EPC report itself Professor Cubeta said that it would "provide a fine opportunity for experimentation." When asked if there had been any controversy among faculty members he commented that there was not much controversy when it wasn't introduced by the **Campus.** "The faculty is not in a controversial mood; it's in a constructive mood."

William Harris, associate professor of classics, said that the committee was moving in the "right direction" but that the winter program was "most unsuitable. It will break up the consecutiveness of the two terms and fragment everything. I do not want to be stopped in the middle of the year. I intend to agitate against this one thing." Professor Harris proposed that instead of a winter term there be a third term at the end of the year.

**"Darn Therapeutic"**

Commenting on this idea Professor Cubeta said, "May is not a month to start a thing." Doing work outside the classroom after the long Christmas vacation would be "darn near therapeutic," he concluded.

Reverend Eliot Daley, lecturer in religion, commented that the change to a four course load would "direct students more toward courses in his major. This would hurt courses that are customarily elective."

Alan Carter, professor of music, felt that the "great advantage to students" of a four course load would outweigh in importance any problems specific courses might have.

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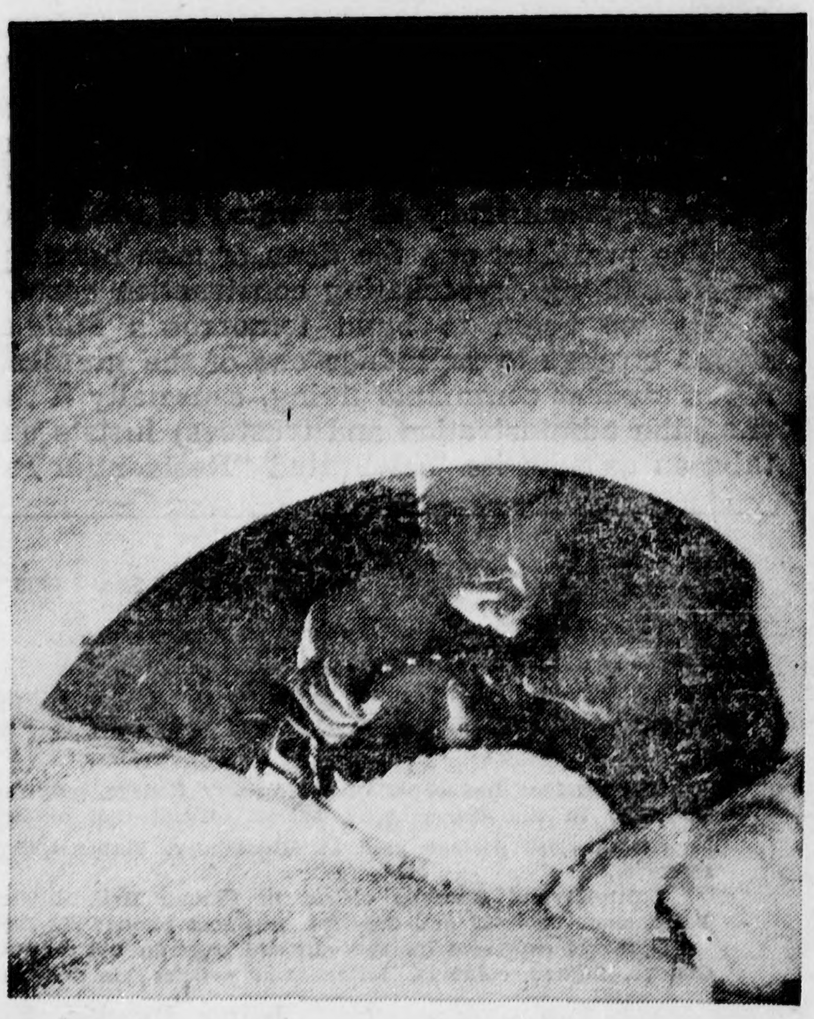

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# The Campus

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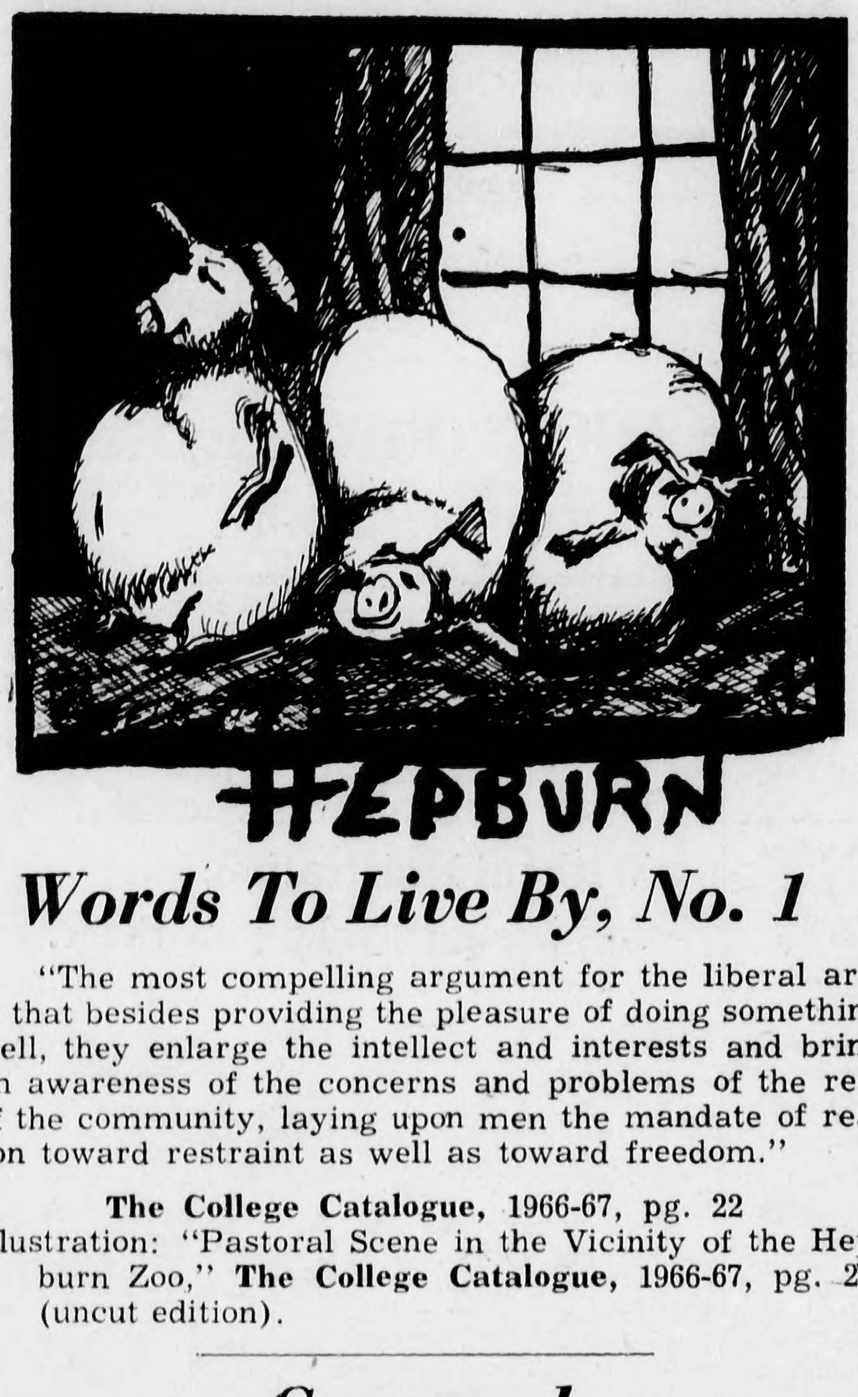
***EDITORIAL SECTION***




## *Words To Live By, No. 1*

"The most compelling argument for the liberal arts is that besides providing the pleasure of doing something well, they enlarge the intellect and interests and bring an awareness of the concerns and problems of the rest of the community, laying upon men the mandate of reason toward restraint as well as toward freedom."

**The College Catalogue,** 1966-67, pg. 22

Illustration: "Pastoral Scene in the Vicinity of the Hepburn Zoo," **The College Catalogue,** 1966-67, pg. 22, (uncut edition).

## *Cramped*

The plans for the new dormitories are apparently only awaiting bids from construction firms, which will come this summer. They have been approved by the college (i.e., the administration and trustees). The president and the dean of men have both assured us that the new structures will by no means replicate Stewart Hall.

In most respects they are probably correct. But in regard to the most recurrent student complaint of living conditions here — the size of rooms — the new dorms will be approximately as cramped as the present ones.

The president and the dean of men have apologized for this, citing skyrocketing construction costs.

As we begin to build tomorrow's Middlebury, it seems strange to reproduce one of the greatest present ills of student communal living, especially if the college (i.e., the adminstration and trustees) insists on keeping tabs on us with its celebrated "Residential Principle."

Since 1905

# The Middlebury Campus

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Opinions expressed on the editorial page do not necessarily reflect the official position of the College. Signed columns, letters and articles are the responsibility of the writer.

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# *'Marat/Sade' Film Imagery Creates Madhouse World*

**By JIM TROMBETTA**

Peter Brook's film of Peter Weiss **Marat Sade** shown in Burlington in a limited engagement, is a powerful and shocking experience. The text of the play is neither eloquent nor witty, and generally amorphous but Brook and the Royal Shakespeare Company have made of it a moving and authoritative work of art.

The scene is the asylum at Charenton in 1808; the inmates are to perform a play as therapy written and produced by the world-renowned Marquis de Sade. The crux of the play is a debate between Sade and the revolutionary leader Marat, who will be assassinated by Charlotte Corday, on the benefits of the French Revolution which the inmates enact. The actors have accomplished a near-impossible task — interpreting madmen who are interpreting human history. The world itself is finally revealed as a madhouse.

The film is ultimately a more effective work of art than the stage production. In translating the play from the stage to the screen Brook has sacrificed none of its visceral authority and has gained a great deal in intelligibility. The antics of the madmen in the film are no less grotesque and terrifying than in the play; through Brook's astute use of cinematic techniques, particularly the close-up, they command not only our attention but our understanding.

The understanding is not conceptual, and has very little to do with the text. Much more is communicated by the spasmodic movement of the inmates, by the tics on their faces, than by their language. Brook has defined Weiss' script as a kind of "notation" around which he could build a play; certainly the text is never any more than a commentary on the action.

The whole play, in fact, revolves around the radical dislocation of talk and action. A strait-jacketed priest-turned-agitator exhorts the inmates to "stand up" and fight, as they wearily lie down. Everyone crowds around to watch Sade lashed by Charlotte Corday, and though he speaks while she does it, it is impossible to listen to what he is saying; and when she is finished everyone drifts away.

The actors perform brilliantly, making their bodies belie their voices. Corday speaks of revolutionary ideals, but her body longs for the knife Sade offers to her. A shackled "sex maniac" talks of romantic love while his body lurches convulsively toward Corday. Finally, because of the simultaneity and immediacy of events the audience itself is hard pressed to attend to what anyone is saying.

### Spectacle

**Marat Sade** is a spectacle, a raid mounted against the senses. On stage in New York it presented almost too much sense data to take in at once.

Brook's film strategy is almost entirely different. The camera jumps from close-up to close-up, from character to character and from location to location. Ambiguity creeps in; instead of total information, the audience is made aware of the play's world in bits and pieces. In breaking down the consistency of the film image, Brook succeeds in abolishing objective reality. There is no common ground on which human beings can meet; we are in a world of totally isolated sensibilities, the autistic world of the mad.

Confined in their own skulls, the mad cannot love or even converse. They are also confined in literal truth, caged, strait-jacked and chained. They are performing the play-within-a-play as therapy, for their own good, but they are forced to act out their roles. They give voice to the highest ideals. Corday, who has sleeping sickness, must continually be goaded awake. Even the raging "Mad Animal" forgets his lines. Slowly it emerges that these fundamental values and social ideals—whether of the revolution or its opponents—are repressions of fundamental instincts, of the inchoate and lawless urges of the human organism.

### Murder

It is of these urges that the Marquis de Sade sees himself the champion. To him nature is violent and lawless; thus man, too, ought to be a destroyer and murder "with passion." Sade's most poignant comment, however, is "I hate nature." His description of a passionate killing lacks any

(Continued on Page 9)

"Blow-Up"

# Antonioni Film Comments On Itself And Its Art

**By LAURENCE RAFFEL**

The logic of **Blow-Up,** its motions and patterns, are streams moving and pulsating yet never revealing a distinguishing source. Each sequence of the movie functions internally, referring back to itself rather than externally toward a new series of actions. This is the general pattern which Michelangelo Antonioni uses to make his new film more a comment on itself and its own methodology than on the outward circumstances and characters which are its subject.

**Blow-Up** is its creator's vision of a new species of sight. Its essential images are revealed not by the techniques of movie-making or the techniques of the human eye but by the technique of photography.

The camera is an organ. The shutter is snapped, light enters and the image hits the negative which is then developed and blown up with an enlarger. The film image, projected in a theatre, absorbs us, the audience, into the screen and then releases us exhausted. We, like the Photographer, the hero of the film, explode.

The film opens with the painted faces and noise-makers of a herd of teen-agers screaming and begging for money.

The same faces return at the end, not loud but in silent pantomime. Two of them play tennis but without ball or racket. The rest watch absorbed in the game. By observing, they participate.

The Photographer, too, watches, but from outside the wire fence surrounding the court. They motion him to retrieve the imaginary ball which sailed over the wall. He drops his camera, throws back the "ball,", turns his back, and then he and we hear distinctly the sounds of the bounce.

The Photographer remains in fantasy, picturing the world through this imaginary camera loaded not with film.

Antonioni's camera then looks down, sees the photographer in the grass field, and ends the movie by wiping off his image, leaving only the grass.

# William Fulbright: Patriotism Of Dissent

By RUSSELL J. LENG
Instructor of Political Science

**The Arrogance of Power, by Senator William Fulbright. Random House, 1967. $4.95**

There was a time last summer when the state of mind of a worried nation seemed to be reflected in the television image of Senator William Fulbright. Fulbright sitting at the head of the Foreign Relations Committee chain - smoking, chewing gum, and popping tranquilizers into his mouth as he stared out over bi-focals into the television lights and asked embarrassing questions. The endless, probing questions that always seemed to bring the same frustrating responses, "We have made our intentions clear again and again . . . if the other side would give just one indication of its willingness . . ."

It was Fulbright and Rusk, drawling out the endless debate over the war in a mood of quiet frustration, and American housewives demanded that CBS return to the more comfortable world of romance and divorce courts.

Senator Fulbright's worries reflect a philosophy of nations and men which goes beyond the specifics of the Vietnam War to America's role in the international system. We have reached a critical juncture in our history. Having done so much and succeeded so well, we are in danger of attempting too much and overextending ourselves into disaster. Vietnam is just a symptom of this malady which Fulbright terms the "arrogance of power . . . a psychological need that nations seem to have in order to prove that they are bigger, better, or stronger than other nations."

**Divine Affidavit**

Fulbright is not sure of its cause — it is located somewhere in the irrationality of man — but its occurrence is "one of the uniformities of history." As nations survive and grow and extend their power and influence around the globe, power becomes confused with virtue and influence with omnipotence. They begin to believe that they have God in their back pockets, or at least an affidavit to do His good works for the rest of mankind. Such nations, aspiring too much, decline and fall as they overextend their capabilities.

America has become arrogant. We seem to know in our hearts that there is something to the thesis and it is unfortunate that Fulbright has not done a better job of marshaling the facts to prove his point. Some of his examples sound promising, for instance, his reference to America's "welfare imperialism" in Latin America, but they are not adequately demonstrated.

Others, such as that cliche-ridden whipping boy, the American tourist abroad, are embarrassingly weak. Nationalism and intolerance are no more a monopoly of the strong than insecurity is a monopoly of the weak.

There is no doubt that the United States has extended its commitments beyond anything contemplated in the pre-Vietnam era. Fulbright's contention that the emerging Asian Doctrine is a radical departure from American foreign policy in that it is unilateral and virtually unlimited in its objectives may be an exaggeration, but he is not alone in doubting the feasibility of attempting to build a "Great Society" in Asia.

**Burden of Dissent**

Chairman Fulbright's concern with the growing size and self-righteousness of the American commitment, particularly in Southeast Asia, has caused him to use the Foreign Relations Committee as a platform for his dissent. He does not relish the role. Senator Morse wears his dissent like a crown, but for Fulbright it is a burden. He is not a maverick by nature and he does not enjoy being ostracized by his President or the Democratic Party. But in a democracy the burden is assumed as a patriotic duty and, Fulbright reminds us, as an act of faith.

Senator Fulbright subscribes to John Stuart Mill's belief that a representative assembly has the responsibility to be the nation's "Committee of Grievances and its Congress of Opinions." The Senate is charged with the responsibility to review the President's conduct of foreign policy, to render advice whether it is solicited or not, and to grant or withhold its consent to major acts of foreign policy.

Fulbright believes that it also should serve as a forum for the nation's diverse opinions and a channel of communication between the government and the people. But in the atmosphere of crisis and emergency which has prevailed since the beginning of World War II, the Senate has increasingly ignored its responsibilities in favor of Executive prerogative. Today "the Senate's powers of advice and consent have atrophied into what is widely regarded as . . . . a duty to give prompt consent with a minimum of advice."

**Grading or Advising?**

This time Fulbright has no difficulty in proving his charge. The Chairman of the Foreign Relations Committee's suspicions regarding a possible Cuban invasion in 1961 were confirmed when he happened to hitch a plane ride to Florida with President Kennedy and then overhear the President discussing the matter with his advisors on board the plane! (He states it as a coincidence.) The President's action on the Cuban missile crisis was related to Congressional leaders after he had definitely decided on his course of action.

They were notified of the Dominican intervention of 1965 on the day the Marines landed.

The Congress' own Southeast Asia Resolution of August 6, 1965 was passed as an emergency response to an "urgent request" from the President after the Gulf of Tonkin incident. Not mentioned by Fulbright was the interesting timing of the Resolution. It was received by the Legislative Reference Service late on the afternoon of the 5th, written by a team of LRS analysts late that evening and passed by the Senate the next morning.

The very nature of crisis diplomacy, the jealously guarded prerogatives of the Executive branch in foreign affairs, and the simple lack of information make it difficult for the Senate to go much beyond its present role of grading the Executive after the fact. Fulbright has rendered a major service with his frequent Foreign Relations Committee "seminars" by bringing in academics and other outside experts on particular problems; nevertheless, the debates all too often seem relegated to grading rather than advising.

The majority of the Senate, for example, is probably now agreed that our original Vietnam intervention was a mistake. They are less certain of how we should extricate ourselves from the present dilemma.

**Sincerely Impossible**

Vietnam, of course, is at the heart of Fulbright's worries and his dissent. Senator Fulbright has no doubts of the sincerity or innate goodness of American intentions in Vietnam. What he does question is our ability to achieve them.

**What I do question is the ability of the United States or any other Western nation to go into a small, alien, undeveloped Asian nation and create stability where there is chaos, the will to fight where there is defeatism, democracy where there is no tradition of it, and honest government**

(Continued on Page 7)

# New Sounds For Eye And Ear

By JOHN ALLEN

The Contemporary Chamber Ensemble met the high technical demands of the four works it played Sunday night, ending the concert with a controlled but properly unsubtle performance of Stravinsky's **L'Histoire du Soldat.** The first two works, however, did not go far beyond the technical challenge to meet the greater one of coherence for the audience.

These recent American pieces, the **Concerto for Wind Quintet,** by Donald Martino and the **Variations for Nine Players,** by Charles Whittenberg, are serial compositions: the order of the pitches, and in the first piece the dynamics, are determined by mathematically reshaping a chosen pattern (tone row) comprising the twelve pitches of the chromatic octave.

**Hard To Follow**

This music appears more orderly to the eye than to the ear; as a melody line, the tone row is difficult to remember, particularly when its pitches are scattered through several octaves. Much of the structure of the music is therefore hard to follow on only one hearing even when, as in the Whittenberg piece, the tone row is repeatedly stated as a theme at the beginning.

These pieces held interest, however, for elements of texture and timbre which would be less important in tonal — or understood atonal — context. In the Whittenberg piece, successive notes are tossed from instrument to instrument and register to register in what sounds like a musical volleyball game; the Martino piece explores extensions of the instruments' range and novel tone qualities.

The third piece, **Octandre,** by Edgar Varese, is more accessible; a recognizable theme first stated by the oboe alternates with contrasting sections in various moods, colors, and rhythms in what approaches a rondo form.

**Blatant Humor**

The Stravinsky ballet suite, written in 1917, about a decade before **Octandre**, is in contrast to the others, very direct music. Stravinsky had no systematic plan to toss out either tonality or common rhythmic patterns, but was content to tear them into rather large and familiar shreds. The stereotyped forms of the several movements — "The Little Concert," "The Devil's Dance," "The Great Chorale" — are transformed by Stravinsky into a disjointed collage of musical cliches, whose irony and blatant humor reflect on the subject of the ballet and on music itself.

# Letters To The Editor

## *Viet Myths*

**To the editor:**

In a letter to the **Campus** two weeks ago, Marilyn Wilson thought it necessary, in describing the "realities" of the Vietnam situation, to draw a historical parallel with Munich, to warn against the dangers of appeasement in the face of blatent Hitlerian (Chinese) agression. The comparison is not only overworked, it is invalid. President Johnson employed the same parallel in his State of the Union address this January, and historians could only point to it as one example of the "credibility gap" which exists in America at this time, and shake their heads at such a monstrous lie. The frailties of the "Hitler comparison" have been thoroughly revealed many times, but it would perhaps be interesting to reverse the argument, and place the U. S. in the shoes of the aggressor. In the **New York Book Review** (Feb. 23, 1967) Noam Chomsky in an article entitled "The Responsibility of Intellectuals" effects just this reversal;

**If it is the responsibility of the intellectual to insist upon the truth, it is also his duty to see events in their historical perspective. Thus one must applaud the insistence of the Sec. of State on the importance of historical analogies, the Munich analogy for example. As Munich showed, a powerful and aggressive nation with a fanatic belief in its manifest destiny will regard each victory, each extension of its power and authority, as a prelude to the next step. The matter was very well put by Adlai Stevenson, when he spoke of the "old, old route whereby expansive powers push at more and more doors, believing they will open until, at the ultimate door, resistance is unavoidable and major war breaks out." Herein lies the danger of appeasement, as the Chinese tirelessly point out to the Soviet Union — which, they claim, is playing Chamberlain to our Hitler in Vietnam. Of course, the aggressiveness of liberal imperialism is not that of Nazi Germany, though the distinction may seem academic to a Vietnamese peasant who is being gassed or incinerated. We do not wish to occupy Asia; we merely wish, to quote Mr. Wolff, "help the Asian countries progress toward economic modernization, as relatively 'open' and stable societies, to which our access, as a country and as individual citizens is free and comfortable." The formulation is appropriate. Recent history shows that it makes little difference to us what form of government a country has so long as it remains an "open society," in our peculiar sense of this term — that is, a society that remains open to American economic penetration or political control. If it is necessary to approach genocide in Vietnam to achieve this objective, then this is the price we must pay in defense of freedom and the rights of man.**

Remember, Miss Wilson, one of the fundamental reasons for Hitler's seizure of power was the popular fear of communism, of the Bolshevik world wide revolution. To what extent are you facing historical "reality," to what extent are you swallowing the American myth of righteous, "self-defensive" aggression?

**Ben Eklof**

# Ski Team 6th At Sugarloaf Against Nation's Top Talent

By DAVE BREEN

On the strength of its overall balance, the Middlebury College Ski Team placed sixth last weekend in the 14th Annual NCAA National Ski Championships held at Sugarloaf, Maine.

Although Middlebury skiers did not come close to winning any individual titles, the Panthers placed second as a team in two of the four events: the slalom and the cross-country.

The competition, attended by thirteen of the elite ski powers around the country, was won by the University of Denver for the seventh consecutive year.

**Magnificent McCollom**

Outstanding performer for Middlebury was Junior Bill McCollom, consistently one of the East's best skiers this year, who placed sixth in the slalom and seventh in the combined Alpine standings. Bill Harriman and Mike Dooley also placed for Middlebury.

And in the tough cross-country event, Junior Terry Morse placed seventh while team captain John Morton tied for tenth as Dartmouth favorite Ned Gillette captured the individual title. Rounding out the fine Middlebury performance were Skip Smith, Art Coolidge, and Dave Nelson.

**Overall Balance**

Middlebury has won six national championships in the history of the competition, but in recent years the competition has been dominated by higher financed Western schools. The key to Middlebury's near victories in the slalom and cross-country was that all entrants performed well, giving the skiers a high team total.

Captain Dave Rikert of Williams placed second in the Skimeister competition for best skier of the meet, an admirable feat since many of the entrants will represent the United States at the Winter Olympics next year.

# *Hockey Team Obliterates Hamilton 8-2, UVM 10-2*

The Middlebury College hockey team impressively concluded its season with systematic destructions of Hamilton and Vermont University by the respective scores of 8-2 and 10-2.

In a dramatic reversal of form, Middlebury swept seven victories of its last eight contests, highlighted by its startling upset of Division I powerhouse, Northeastern. Middlebury also posted a winning overall record, standing 11-10 on the season.

**Never Again To Challenge**

In a contest cnaracterized by physical punishment, Middlebury succeeded in overcoming an early Hamilton goal with four tallies of its own to post a first period advantage of 4-1. Hamilton was never again to challenge the Panthers, as Middlebury scored three goals in the second period and one in the final to complete the 8-2 rout.

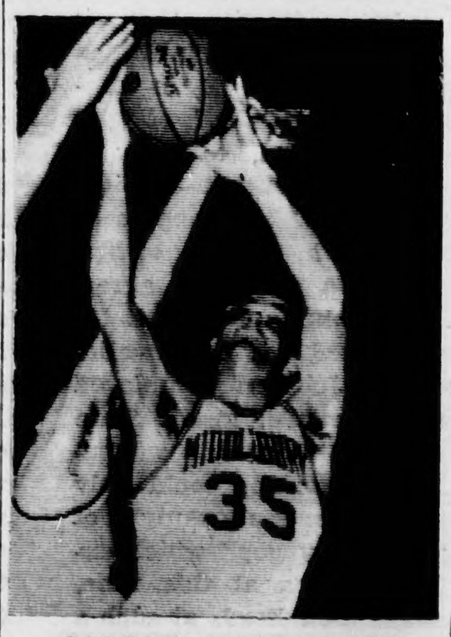
Perhaps the most significant factor in Middlebury's resurgence has been the performance of center Stu Dunn. Against Hamilton, Dunn tallied a pair of goals to tie for high scoring honors with the quotable Blaine Donerty. Dunn has provided Middlebury with a consistent scorer to insure hockey's axiomatic "five goals to win."

**"...we don't lose"**

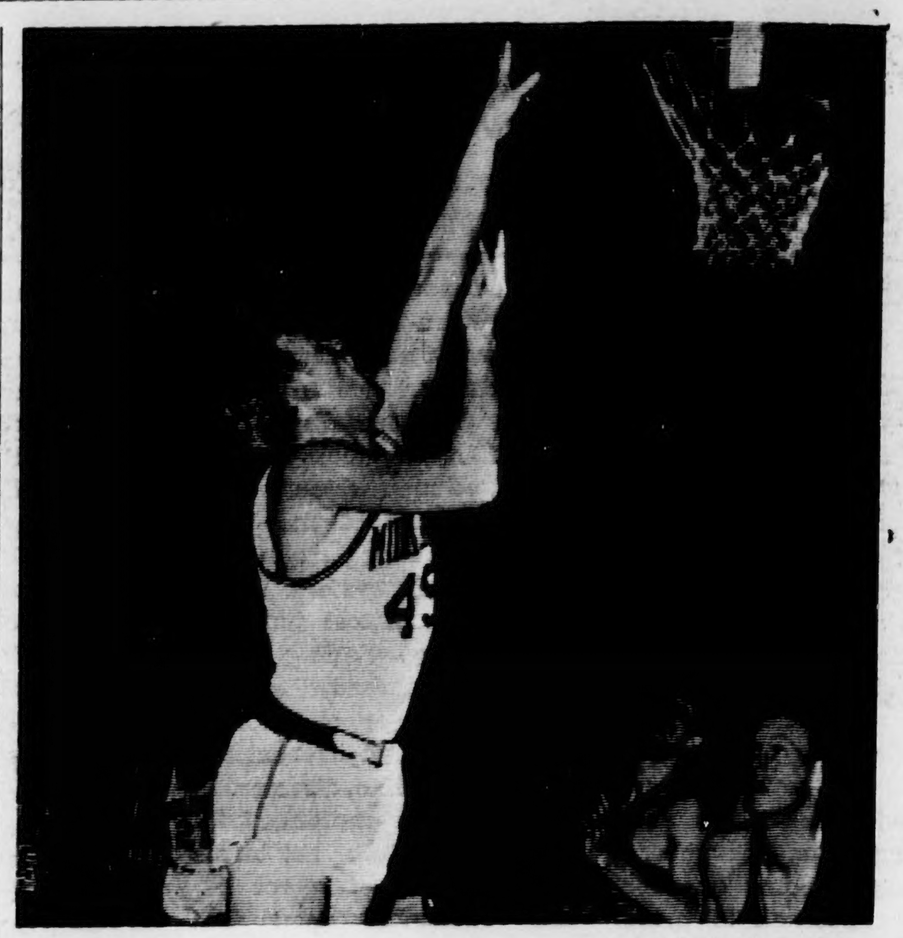
Coach Wendy Forbes observed upon the object of defense: **"If the other team doesn't score we don't lose."** The play of Al Lindsay, rarely brilliant, but stoically reliable, Carter Jahncke, a formidable scoring threat and Peter Montori, diminutive yet highly volatile, has allowed Middlebury opponents but ten goals in the final four contests (as compared to Middlebury's 24).

Against UVM, the instrumental Dunn continued his scoring surge with three tallies. Dunn and probation-prone Peter Kirkpatrick scored early in the first period of play, on assists by Doherty and St. Louis. Uihlein of UVM closed the first period with his goal at 19:29 and Vermont trailed by a single goal, 2-1.

However, Kirkpatrick's unassisted second goal initiated a scoring deluge that was to complete the rout of the Catamount.



**CAPTAIN PETER ROBY, culminating a stellar career, led Middlebury in its agonizingly near upset of UVM, scoring 20 points and 21 rebounds.**



**A long, losing season was one of sophistication for SOPHOMORE JOHN FRESHMAN. The 6' 4" center developed into an aggressive rebounder, playing his best games against UVM. Freshman here scores over Vermont's Boardman.** (Photo by Sluder)

# UVM, RPI Best Quintet; Roby Brilliant In Defeats

By BOB LENZ

The Panther basketball team closed out its most disappointing season in years by dropping a pair of games to Vermont and RPI. Middlebury finished with the incredible record of 1-23.

Last Saturday night before a sparse home crowd, Middlebury ended its season of despair by losing to RPI 86-76.

Middlebury's chances were severely hampered by the foul trouble that Peter Roby encountered. Roby had three fouls after seven minutes of action and fouled out of the contest with 10:40 to play.

**Roby Brilliant**

Roby, in playing his last game in a Middlebury uniform, produced his usual brilliant effort on both ends of the floor. He had eleven points and eleven rebounds. Kevin Ducey hit from outside the Engineer zone for 16 points.

The Panthers held the lead only once during the second half, grabbing the edge 47-46 at the beginning of the period on buckets by Roby and Reed.

Middlebury went cold from the floor after this, and the Engineers opened up a 61-51 margin on the strength of Matties' deadly shooting.

Middlebury outshot the Engineers 82-69 from the field, but had one of the worst shooting days of the season, hitting 36.6 percent. RPI hit 49.2 percent.

**Lose Heartbreaker**

The previous Monday, in a home game, Middlebury nearly succeeded in pulling a real upset, losing a heartbreaker to Vermont 79-78.

Captain Bruce Hanna's three-point play with 21 seconds remaining saved the game for the Cats. Hanna stole the ball and laid it in from the left side to give a Vermont a 79-77 advantage.

With four seconds left, Rick Minton was fouled in the lane. He hit the first shot, but his second attempt slammed off the rim, and the Cats hung onto the rebound until the clock had run out.

The game was tied eleven times, seven times in the first half. It was a back-and-forth game featuring 57 fouls, as the referees called a consistently close game.

Lapointe picked up four goals in the first eight minutes of play, thus severely limiting Vermont's outside game. Four Panthers players had three fouls at the end of the half.

**Aggressive Freshman**

John Freshman's aggressive rebounding kept the Panthers close, and Dave Nicholson's deceitful defense got Lapointe in trouble early. Vermont led 44-41 at the break.

Roby played one of the best games of his career, picking up 20 points and 21 rebounds and producing several defensive gems under the boards.

**MIDDLEBURY IN ECAC HOCKEY TOURNAMENT**

**Middlebury's outstanding hockey team has accepted a post-season invitation to compete in the Eastern Collegiate Athletic Conference's Division II playoffs. The Faculty Committee on Athletic Policy granted the team the right to participate in the post-season tournament.**

**Middlebury is seeded in third position, following Norwich University and Colby College, and preceding Merrimack College. In first round competition (played last night after the CAMPUS had gone to press), Middlebury encountered Colby College at Waterville, Maine. In regular season competition, Colby had decisioned Middlebury, 4-3.**

**If Middlebury survived last night's contest, they will play the victor of the Norwich-Merrimack game on Saturday night at Memorial Field House.**

**Inside Story**

# *A Skier's Critique*

by John Morton

**SKI CAPTAIN JOHN MORTON**

Last weekend our ski team competed in the National Collegiate Athletic Association championships at Sugarloaf, Maine. Seventeen colleges and universities were represented, among them the best ski teams in the country. In the final results, Middlebury was sixth; Dartmouth was third (the only Eastern team that beat us.)

Our performance last weekend was both encouraging and disheartening. When we consider the caliber of competition, a sixth place seems to me wonderful.

Yet, when we consider how close we are to first place, and some of the foolish handicaps that obstruct that goal, a sixth place finish is not at all encouraging.

At the competitors' banquet, the Middlebury team was seated opposite the teams from Denver and Washington. Denver had won the championship, as usual, but we had placed higher than Washington. Of the six skiers across the table within my hearing, only one could claim English as his native language. The others conversed in Norwegian and since the one American had spent time in Norway training with their champions, he spoke Norwegian also.

**Profile in Courage**

I mustered my courage and included myself in their conversation. They were more than happy to reply and among the facts I learned were these. Everyone sitting opposite me was on either full or at least half scholarships, specifically for skiing. If they didn't ski well, they might lose that financial aid. One prominent Western coach remarked to his racer in the starting gate of the slalom: **"Don't worry, but if you fall, you've lost your scholarship."**

**Corporation Philosophy**

I love skiing, especially racing; but for me it will always be a sport, not a business. I'm glad that Middlebury College seems to feel the same way. It is encouraging to think that we did so well against the corporations.

On the other hand, we could do much better than we did perform. Everyone assumes that Dartmouth recruited its three outstanding Norwegian skiers. In fact, at least one had applied to Middlebury and was flatly rejected. He will receive his degree this summer after two and a half years at Dartmouth, yet I guess his board scores weren't high enough for us.

**Number 1 in the Nation**

Bobo Sheehan is probably one of the finest, if not the best ski coach in the country. But no matter how great a man is, he can't be everywhere at once. I suppose this is why Middlebury has five football coaches. For somewhere around twenty years, Bobo has been trying for an assistant, while Dartmouth has four ski coaches.

I may be treading on thin ice, but as I look at the list of competing colleges in the NCAA's, I can see only two institutions which I would recognize as academically superior to Middlebury. With a greater effort from those concerned (the college administration, the athletic department, and the skiers themselves), Middlebury could rate as high athletically as it does academically. We on the ski team believe this is a worthy goal.

# Drama Workshop Productions Feature 'Noah's Flood', 'Cain'

By KRISTI ZEA

Last Saturday afternoon the medieval miracle play **Noah's Flood** and the contemporary version of **Cain** by Howard Nemerov were presented at Wright Theater by the drama workshop.

Addison Hall, assuming the role of herald in **Noah's Flood,** announced in resounding tones the events which were to follow. With the one prop on the stage — the Ark, an old ladder with a cross - bar draped with cloth, the mood was set for the play. Old strains of medieval humor and encouragement from the interested audience gave the place the wonderful atmosphere of an authentic "miracle play" performance.

Charles Frank sat on the topmost platform of the ladder-ark and played God. The rest of the actors shyly appeared as they were introduced. This effect was deliberate, for if the production was to follow the style of the original performance, the actors were usually no more than guildsmen — in this case, water drawers, and hardly professional actors. Eric Bass, who directed this play, established this fact from the start and it was evident to the audience, though often overplayed.

Noah's wife was unlike any previous conception of her character. Here she is petulant and contrary; she will not board the Ark without her precious "Gossips." Noah himself does not follow orders without complaining. In a beautiful scene with God, he shows that the thought of spending forty days with animals, wife and children is revolting to him.

The play was successful in communicating simple human emotions in the face of inevitable circumstances.

**Cain** was totally different in style and action. Directed by Curt Heinzelman, it showed the twentieth century interpretation of the Biblical story. Adam (Addison Hall) and Eve (Karen Young) are the misguided parents of a couple of fanatical sons who know exactly what will happen to them because they have already been cast in the Bible.

It is almost as if the Bible confused the roles of Cain and Abel, for Cain (Rob Orchard) is a quiet, vegetable garden lover who adores lilies. Abel (Bill Stearns) on the other hand, is crass, and thrives on the violence of animal sacrifices. He is a confident character who thinks the story absurd, with Cain unable even to bear to see sheep killed.

The biting satire continues until the accidental murder of Abel. Then the mood changes. The actors begin to change roles and, through the taped voice of God, first the character of Cain is seen combining a more powerful personality with more decisive drives. Amid the warblings of Eve and the frustration within Cain's mind, the quality of the first part of the play is lost. The parents wonder "where they have failed," but the twentieth century quality that was so beautifully woven through the beginning of the play is buried beneath Nemerov's desire to show this "new madness."

# Housing

(Continued from Page 1)

Association was opposed to the bill but it had the support of the Vermont Council of Churches, the Burlington chapter of the NAACP, and the Vermont Civil Liberties Union.

The final vote on the Fair Housing Bill may indicate an important coalition of Republicans and Democrats in the Republican dominated House. 29 of the 96 House Republicans joined 45 of the 54 Democrats to pass the Bill. John Burke and Arthur Gibb, the representatives from District 15 which includes the towns of Middlebury, Weybridge, and Ripton, voted in favor of the bill.

The bill faces an uncertain future in the Senate. Opponents of the bill are hoping that the Senate Judiciary Committee will delay action on the Fair Housing Bill until Alden's "human rights commission"' is also up before the Committee. Senate president pro tem, George Cook of Rutland, who is also chairman of the Judiciary Committee, is quoted as saying that he is in favor of fair housing.

He added that if Alden's bill isn't in the upper chamber within a week or ten days his committee will begin consideration of the House passed Fair Housing Bill.

# *Fulbright . . .*

(Continued from Page 5)

**where corruption is almost a way of life.**

Neither this nor any of his more specific criticisms of American policy are particularly new or original, but some of them, such as his reminder of the de-humanizing effect of war on everyone touched by it cannot be stated too often.

Whether it is in demonstrating the human tragedy of the War or the naivete of those who suggest that America's world prestige stands or falls on its outcome, Fulbright's critique represents the best of the liberal opposition to the Administration's policy. It is hard for the uncommitted reader to put down the book without sharing many of the Senator's worries, without returning to the inevitable question: "What can we do?" or for the more cyncial, "How do we get out of this mess?"

**Suggestions, Not Formula**

Fulbright, alas, has no more idea of how to end the Vietnam tragedy than the rest of us; although he does offer some suggestions. The South

(Continued on Page 8)

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**SARTORIS:** "Great idea for a new pitcher! We can make a mint! Title it 'Scorpio Descending!' 'Member — they banned a pic with a similar name at one of the European festivals, but a gal sneaked a print in and showed it until the gen-darmes broke down the projection-room door? THEY've tried to ban it all over, which has made a great demand for the flick, natch."

**WARTHOG:** "Ummph."

**SARTORIS:** "Well, I was on my way to Montreal and got snowed in some jerky little village in Vermont. Little jerkwater college there was going to show that film in some artsy craftsy pic series when some jerk on the faculty — a abstract painter yet — bans it. 'I take full responsibility,' he says — imagine anybody on a faculty taking full responsibility for anything? Great! The kids all rise up screaming, natch, and would have hung the prof in effigy if they could have found an effigy. Now: my idea is make a REALLY dirty film, call it 'Scorpio Descending' and cash in on all this great publicity!"

**WARTHOG:** "Umm. Yes, the film of which you speak is not truly dirty. As someone said, it has a subtle, subliminal advocation of homosexuality but does not honestly portray such. The question is, though, which is more commercial: homosexuality (and lebianism), or heerosexuality? The former has been more popular recently, but we can get away with murder either way under the, ho ho, 'New Morality.' "

**SARTORIS:** "Y'got me. Hydrosexuality sounds dirtier, though. With a title like this we don't have to be too dirty. Say, this little jerk town had a real good bookstore. I brought you a present from there — Elia Kazan's new book, 'The Arrangement.' They even gift-wrapped it free for me. Great store."

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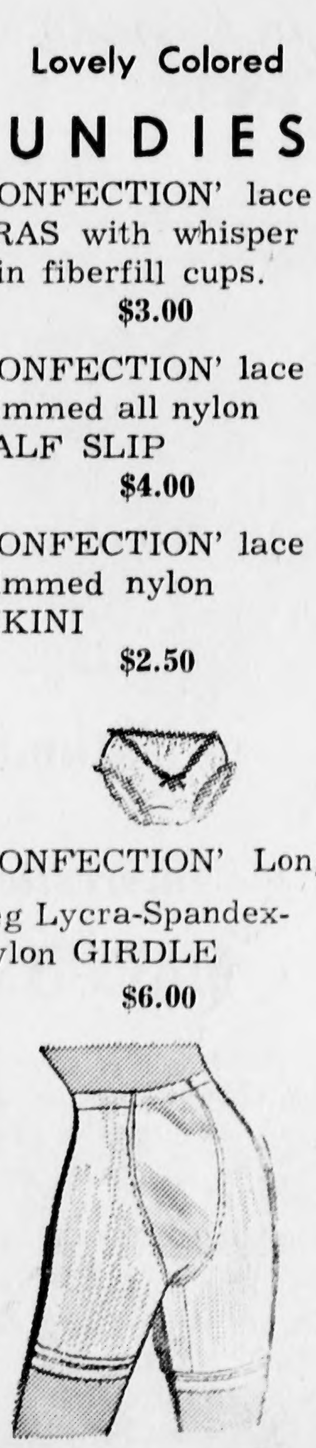

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# *Fulbright: 'First Image' Realist . . .*

(Continued From Page 7)

Vietnamese government should make an an overture to the NLF to begin negotiations among the four principal disputants.

The United States should stop bombing North Vietnam, add no additional forces to South Vietnam, and reduce the scale of military operations to "the maximum extent possible" while peace initiatives were being pursued.

Negotiations among the four should be directed toward a cease-fire and national determination for South Vietnam. After agreement is reached among the four, an international conference should guarantee the neutralization of South Vietnam and undertake to negotiate a multi-lateral agreement for the neutralization of all of Southeast Asia.

None of this is new; it is, like most of the moderate opposition, just a little more liberal than what the Administration is presently willing to undertake.

**Broad De-escalation**

Today even Premier Ky seems occasionally willing to negotiate with the NLF. It is the second suggestion, that the U. S. effect a "general and sustained reduction in the scale of hostilities" in order to make the peace initiatives more persuasive, that is the sticking point. Since no reciprocal action is demanded on the part of North Vietnam, Fulbright's suggestion actually goes a good deal beyond the demands of Ho Chi Minh, who asks only for unconditional and permanent cessation of the bombing and far beyond the recent plea of Robert Kennedy, who, in effect, has requested only one more temporary halt of the bombing to test the intentions of North Vietnam.

If even these overtures fail — and Fulbright hardly seems optimistic — then the United States should "consolidate its forces in highly fortified defensible areas in South Vietnam and keep them there indefinitely." He is referring to the Gavin Plan and the justification goes like this:

**If instead of committing more and more men and resources to the Vietnamese war, we were to reduce our commitment to a level at which our enemies knew we could sustain indefinitely at moderate cost, we would then be confronting them with the perfectly credible prospect of permanent American military bases on their borders — a prospect which China has shown herself to fear greatly.**

**Enclaves Unconvincing**

The analogy is weak. China is not currently at war with us; if she were she would welcome the retreat into defensive strongholds. The U. S. bases around China present the fear of a sudden devastating war, not a long-term American commitment to defend the area which is evident without the bases. (Remember Korea).

The suggestion is also weak in military and political terms. The Vietcong have mortars and short-range missiles. What is to stop them from simply bombarding the defensive bases and quickly swallowing up the undefended countryside? How about the South Vietnamese? Are we to indicate that we have decided not to pursue the fight actively but are rather intent on establishing proof of our permanent military occupation of South Vietnam? Who lives within these Maginot circles? Who lives with the Vietcong?

(Continued on Page 9)


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# *Fulbright Dissents . . .*

(Continued from Page 8)

The solution does have one advantage in that it would cut down on the killing. It is, however, extremely difficult to believe that it would accomplish the stated objectives. One cannot help but wonder at McGeorge Bundy's suspicion that what the advocates of such proposals would really prefer is that the U. S. pack up and leave. (**Foreign Affairs,** Jan. 1967)

**'First Image' Realist**

Senator Fulbright is philosophical by nature and it would be a mistake to judge him as a tactician, which he is not. The book derives its greatest strengths from the humanistic philosophy which pervades the Senator's concern with the larger problem of America's role in promoting world peace. He is inclined to view the conflicts among nations as a manifestation of the irrational desires and competitive drives in the human psyche.

In this respect, Fulbright stands with a long line of "first image" realists stretching from Spinoza to Hans Morgenthau. As Kenneth Waltz has pointed out (**Man, the State and War**), man's irrationality, by explaining everything, ends up by explaining nothing. Why are some men driven to violence and others not? Why do some nations go to war while others co-exist peacefully? Why do the same nations resort to war at certain points in their history and not at others? Is it always a result of the arrogance of power complex?

Fulbright does not attempt to answer these questions, but he does offer some sage advice in reminding us that it is not necessarily the doctrines of other nations that we must fear but the fanaticism with which they are pursued. Communism has many redeeming tenets of humanitarianism; its dangerous qualities have come from the means in which Communist leaders have pursued the doctrine.

America would do well to follow John F. Kennedy's advice and seek a world safe for diversity, and judge other nations on the basis of their actions rather than their doctrines. To insist that our system is the best for everyone is to be guilty of the fanaticism which we find so repugnant in others: it is to fall prey to the arrogance of power.

Many Americans are still a little too insecure to accept dissent as a higher patriotism; yet if Fulbright's assumptions are open to question, his intentions are not. It is to his credit that he persists in what he sees as the politician's responsibility to lead in a "fateful reexamination" of our traditional attitudes. The spirit of Fulbright's critique was expressed at another time and in another place by Albert Camus: "If at times we seemed to prefer justice to our country, it is because we simply wanted to love our country in justice as we wanted to love her in truth and in hope."

# *Marat . . .*

(Cont. from Editorial Section)

sense of relish, and demonstrates only profound distaste.

Sade, then, is acting out a role; like Hamlet's Player, he has forced his soul to his conceit. (Anyone who has read his ethic is as repressive as any other: he must enjoy what disgusts him, love what he hates. Sade is not really a sadist, but a man trying hard to be one.

His apparent opponent, Marat, who believes in social ideals is in fact much more naturally sadomasochistic. Marat speaks zestfully of decapitating aristocrats; and while Sade does not really enjoy being flagellated by Corday, Marat is truly masochistic when he seizes her knife-hand and acts as the agent of his own death.

Sade might be said to win the debate, for the film dissolves at the end into an orgy of total release, of rape and destruction on the part of the inmates. He has the last laugh, but the close-up shot shows him laughing behind bars. The cry "Freedom" which echoes throughout is made doubly ironic, for the release of the chaotic lusts of the body is as compulsive and sterile as the civilized repressions.

**Marat Sade** seems to this writer to be a statement of complete despair. Man express his humanity neither by the irrelevant language of the values nor the killing and raping induced by lust. In fact it might be said that **Marat Sade** denies that there is such a thing as humanity, for the existence of that which cannot be expressed is always questionable.


*Murdochs of Middlebury*

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# SA Members Suggest Revamped SLC; Hint At Administration Elections

"The SA has proposed that student government be dissolved at Middlebury because in its present advisory form it is ineffective. Dissolution places the students in a position to bargain for a more workable government." So began the Student Association's Statement Of Purpose, distributed to students last week.

As an alternative to the present situation, the SA has proposed that the Student Life Committee be reconstructed along the lines of a legislative, rather than an advisory, body.

SA Discusses Problems

**More Effective**

It was thought that the SLC would be a more effective body because it has representatives from the faculty and administration, as well as the student body. Those who proposed the idea thought that, since the SLC represents a wider segment of the college community, it would better represent the wishes of the college as a whole.

The wider representation would also, they said, be a justification for the increased power which SA members seem to think is necessary for any kind of student government.

Barney Maier voiced the opinion of those opposed to the plan of revamping the SLC, saying that there was a danger of creating hostile camps of the student body and the administration.

The power of the committee would be divided, with the students having legislative authority on social issues and the faculty and administration governing "all other matters," according to the Satement of Purpose.

**Checks**

The student legislators would be subject to checks of a two-thirds vote of faculty and administration. The faculty and administration legislators would be subject to a check of a two-thirds vote of the student body.

John Rogers, outgoing SA President, stated that the administration seems determined to keep student government here, even if it comes to finding candidates and running elections itself.

SA members seemed to agree that if the administration were successful in setting up its own elections, the student government would be in a worse predicament than it is now.

# SLC Approves IFC-Formulated Drinking Code

A drinking code calling for individual ownership of liquor at fraternity parties was passed recently by the Student Life Committee. The code was formulated by the IFC, members of which formerly relied on the College Handbook for liquor policies, according to President Joe Wood.

The new code, said Wood, will "better place liability" and is a clearer definition of college policy.

The code states that an "open bar" may be maintained at fraternity parties and that alcoholic beverages may not be consumed outdoors except on special occasions approved by the Director of Student Activities. Liquor other than keg beer may not be served by the fraternity after 9 p.m. After that hour bartenders will mix drinks with liquor provided by the individual.


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